



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

wonderful greys, in which much of the detail is only suggested, but that most powerfully.

The two Hogarths are small compositions with many figures entitled "A Conversation at Wanstead House" and "The Fountain Family." In the former are twenty-six figures, grouped about a room architecturally handsome, and richly hung with tapestries. It is a bright sparkling canvas, delightful in its record of the costume of the picturesque period. There is a wealth of incident in the picture in which one group of people is playing cards, a second serving tea, others are engaged in conversation, while in the extreme background a powdered footman, no less ably painted than the grantees, stands in the dim twilight of the room and with a lighted taper is about to illuminate the large hanging chandelier.

The second Hogarth is a still smaller canvas with five figures. The scene is in the garden, interest being centered in the group of three men who show a picture to two ladies seated at a table, upon which is arranged a fine bit of still life.

Dining Room's Treasures.

The Dining Room contains eight pictures by Turner, Gainsborough, Lawrence, Linnell, Romney and George Morland. Each is a masterpiece. The Turner is the well known "Burning of the Houses of Parliament" which after having been in the possession of a family in Liferpool for many years was recently acquired by a London dealer, through whom it came to Mr. McFadden about three years ago. It is a resplendent canvas, brilliant and lovely.

The Gainsborough is a "Landscape" of remarkable beauty. The land lies serene under the mellow glow of a quiet sunset sky. Its width is divided by a stream, on one side of which are two goats who have come to drink, and on the other a shepherd stands with his browsing flock. The picture is fine in quality and rich in tone.

"The Manchester Coach," by George Morland, is a typical subject of English rural life, admirably painted. A "Landscape" by John Linnell, signed and dated 1853 is an exceptionally good example of the painter.

Emma, Lady Hamilton, sat to Romney for innumerable portraits in various characters as a "Bacchante," as "Cassandra," "Comedy," "Joan of Arc," "Nature," "Ariadne," "Circe" and in her own character as a lady of rank. This collection boasts a very interesting sketch of her, familiar through the engraving which ornaments the cover as well as the title page of "The Life and Works of Romney." It has been considered the most beautiful of all the portraits that the painter made of her. The head has just been sketched in and much of the canvas is bare, but it is a charming eloquent record of a beautiful woman.

Two Lawrence Portraits.

Mr. McFadden owns three superb examples of Sir Thomas Lawrence, of which two are in this room. These are "Portrait of Miss Nelthrop," and "Portrait of Miss West." The latter was the painter's wedding gift to the sitter, who is a bright vivacious type of English beauty, with dark curled hair, and large expressive eyes. So beautiful was she that they called her "the rose of Kent." The story goes that when she came to pose for Lawrence she was behind the appointed hour and that when he called her attention to her tardiness, she pulled her watch from the girdle at her waist and he feeling the charm of the unconscious pose, decided to paint her in that attitude, which is indeed exquis-

ite. Behind the figure is a lovely landscape.

Miss Nelthrop, whose portrait hangs pendant to that of Miss West, was said to be the greatest coquette in all England. Scores of men were in love with her and, owing to her reputation for lightness in affairs of the heart, she was wooed, won and married in one day by a determined Captain in the British army, who gave her no chance to change her mind.

Lawrence gives us a quiet, mouse-like type of English girl, who looks up under her eyes in a sweet, submissive manner which was doubtless one of her strongest attractions. She wears a black, low cut gown, through whose filmy tissue one admires the splendid painting of the arm, while the ensemble is satisfying.

Raeburn's "Portrait of Master John Campbell of Saddell," which hangs in this room, is full of quaint, Scotch character.

Notable Portraits and Landscapes.

In the hallway and on the stairway are hung fifteen pictures, portraits and landscapes, of which a feature is a group of six portraits of men by Raeburn, Reynolds, Romney and Sir John Watson Gordon, who, on the death of Raeburn, became the chief portrait painter in Scotland. Gordon had considerable share in the founding of the Royal Scottish Academy, of which he became president in 1850, at the same time being knighted and appointed Queen's "Limner."

The "Portrait of Sir Walter Scott," by Gordon, is a remarkable human document, revealing as do few of the known portraits of the poet, the shrewdness, keenness, humor and yet the kindness of this much painted personage. There are in this collection portraits of John Wesley by Romney; of Mr. Laurie of Woodlea and Colonel Charles Christie by Raeburn, and of Edmund Burke by Reynolds. A small canvas of great interest and merit is a study of a man's head by Etty, who is so little represented in the average collection.

The third portrait by Lawrence hangs on the first landing of the wide stairway and is of "Master Tucker," a beautiful spirited and thoroughly typical work. Beside it is an excellent example of John Singleton Copley the early American master, included in the collection doubtless on account of his long residence in England. It is a "Portrait of George Beaumont."

Portraits by Dobson.

In the main entrance hall are two full-length, life size portraits by William Dobson, a painter born in London in 1610. Dobson appears to have lived in indigence and obscurity until Van Dyck, passing a shop on Snow Hill, perceived a picture exposed for sale, which had sufficient merit to excite his curiosity. He found the artist at work in a miserable garret, from which he soon rescued him and zealously recommended him to the King's protection. On the death of Van Dyck, Dobson was appointed Sergeant-Painter to King Charles I., whom, of course, he accompanied to Oxford where he painted his portrait, as well as those of Prince Rupert and several of the nobility. Of all the painters of his time, Dobson appears to have most nearly approached the excellence of Van Dyck.

The two canvases in question came to this collection from that of the Duke of Fife who died recently, having been sold some years ago, when he disposed of some of his pictures. That to the right of the entrance is a portrait of the Duchess of Richmond. On the

lower right hand corner of the canvas is the following inscription "Francis Howard, Duchess of Richmond and Lenox, Daughter to Thomas Lord Howard of Bindon, who was second sonne to Thomas, Duke of Norfolk, whose mother was the lady Elisabeth Stafford, eldest daughter to Edward Duke of Buckingham.

"Her Grace was born the 27 day of July, 1577.

"AETATIS SVAE: 57 Ao 1633."

The other canvas is a replica of the Portrait of the Duke of Richmond, attributed to Van Dyck, in the Metropolitan Museum. These canvases were labeled Van Dyck in the Duke of Fife's collection, but are now thought to be by Dobson.

Wilson and other Landscapists.

The remainder of the collection includes a fine example of Richard Wilson—"Scene near Tivoli"—a small landscape by Thomas Doughty, another by William Shayer, two delightful examples by David Cox, a small landscape by Stark and a charming sketch—"Hampstead Heath (Storm Coming Up)" by Constable.

A sketch in watercolor for the famous "Horse Fair" by Rosa Bonheur, while not part of the collection proper, is interesting and valuable as a more inspired rendering of a popular picture than the more labored work in oil, of which a replica is owned by the Metropolitan Museum.

McFADDEN COLLECTION. CATALOG.

John Crome (Old Crome)—The Black-Heath (Storm Coming Up).

John Constable—Stour Lock.

David Cox—Going to the Hayfield, Landscape.

Thomas Gainsborough—Lady Rodney, Landscape.

George Henry Harlow—Mrs. Weddell and her Children.

John Hoppner—Portrait of Mrs. Hoppner, Portrait of Miss Stamper.

William Hogarth—A Conversation at Wanstead House, The Fountain Family.

Thomas Doughty—Landscape.

William Dobson—Duchess of Richmond, Duke of Richmond.

William Etty—Man's Head.

John Linnell—Landscape.

George Morland—The Manchester Coach.

Sir Thomas Lawrence—Miss Nelthrop, Miss West, Master Tucker.

Sir Henry Raeburn—Lady Elbank, Lady Belhaven, Mr. Laurie of Woodlea, Col.

Charles Christie, Master John Campbell of Saddell, Portrait of a man in a green coat.

George Romney—Sketch for head of Lady Hamilton, Mrs. Crouch, Mrs. Dorothy Champion Crespigny, Miss Finch, John Wesley, Mrs. Tickell.

Sir Joshua Reynolds—Master Bunbury, Edmund Burke.

William Shayer—Landscape:—Haying Scene.

James Stark—Landscape.

Richard Wilson—Scene near Tivoli.

Sir John Watson Gordon—Portrait of Sir Walter Scott.

J. M. W. Turner—Burning of the Houses of Parliament.

John Singleton Copley—Portrait of George Beaumont, Esq.

Rosa Bonheur—Water-color sketch for the Horse Fair.

HELEN W. HENDERSON

OBITUARY.

Robert M. Lindsay.

Robert M. Lindsay, aged 75, died of heart disease Apr. 26, at his home in Philadelphia. Mr. Lindsay had an art gallery in Philadelphia for many years and was recognized as a connoisseur.

The four well-known large paintings forming a set, painted by Guardi, representing views of Venice, formerly in an historic castle in Bohemia, and bought recently by an American art collector, have been entrusted to the care of Prof. M. J. Rougeron of this city, to be cleaned and restored before being placed in the beautiful mansion of the owner, where special spaces were reserved for these paintings by the architect.—Adv't.

AUCTION ALARMS ARTISTS.

A special cable from London to the N. Y. "Times" says: "Profound regret, not to say consternation, is felt in London studios at the announcement of the sale of Captain John Audley Harvey's collection of modern pictures and drawings at Christie's, Friday, May 3, which seems to indicate that living English art has lost one of its staunchest and most discriminating supporters.

"Captain Harvey was in the habit of buying his pictures direct from the artists or from the walls of exhibitions, and proved in his selection the possession of rare acumen and catholicity of taste. For some of the younger and less well-known painters to whom he extended patronage, this sudden throwing upon the market of many of their pictures may mean either sudden good fortune or disaster. The better men have little to fear.

"A particularly interesting feature will be the first appearance at a public auction of important works by artists who have risen to fame in recent years, and who have not yet stood the test of an auction sale, artists like William Orpen, W. Nicholson, G. W. Lambert and G. W. Philpot.

"Captain Harvey's collection includes some of the finest pictures by the late J. G. Swan and E. Hotts, beside some highly important pictures by modern foreign masters, such as H. Harpignies, J. C. Cazin and F. Thaulow."

ROME.

Baron Lazzaroni has presented to the museum in the Castle of St. Angelo a bronze bust of the noted archaeologist Enno Quirino Visconti, by David d'Angers, 1819.

LOUISVILLE (KY.)

The rotary exhibition of the New York Watercolor Club and the American Society of Illustrators opened April 18 in the Free Public Library, under the auspices of the Louisville Art Association, to continue to May 4.

CHICAGO.

Dr. Frank W. Gunsaulus has loaned for an indefinite time to the Art Institute, a distinguished collection of Wedgwood. The collection was recently shown at the Reinhardt Galleries and at that time the *Art News* announced that it was intended for a museum.

PARIS DEALER'S PICTURES.

Prof. Justi, while travelling in Spain some years ago, discovered the works of a pupil of Gerard David whom he called the "Maitre de Segovia." Some of these were signed with the letters A. B., interlaced. After serious research, M. Georges Hulin of Ghent and Dr. Friedlaender of Berlin agree that the "Maitre de Segovia" is none other than Ambrosius Benson, who, coming from the north of Italy, lived in Bruges between 1519 and 1550 and who maintained relations with Spain. Mr. F. Kleinberger possesses a portrait by this artist which represents Vigoreux de Courtville, whose uncle was Burgo-master of Bruges. The picture is expressive and of fine quality and measures 51 by 39 cm.

Another picture in the collection of Mr. Kleinberger is by Albert Cuyp. This fine canvas, 82 by 119 cm., shows all the inspiration and master touch of the artist. In the midst of a magnificent landscape, opposite his native city, Dordrecht, (recognized by the cathedral) six cows are represented. A milkmaid is milking one of them; to the left are two horsemen and three sailboats are seen on the Meuse. This picture formed a part of the celebrated collection of Comte Koucheleff-Besborodko, which was dispersed in Paris in 1869. It is painted on wood, is in a perfect state of preservation, and is signed: "A. Cuyp."